

# THE BEGINNER'S GUIDE TO VOTING



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## BEGINNER'S GUIDE TO THE CIVIC ELECTION

SEE Magazine presents a semi-comprehensive guide to the civic election. Now, you have no excuse to vote.

Illustration by: Fred Curatolo

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Our Scott Lingley laments the lack of a single issue in the civic election, and how often we give our incumbents a free pass.

## 9the straight dope GRAINS VS. GRASS

Cecil Adams weighs in on the debate, which is better for you, grain fed beef or grass fed?

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Arts organization battles dwindling resources and relevance.

## 13music ATARI TEENAGE RIOT

One-off show in London convinced hardcore electronic band that their audience wanted them to return.

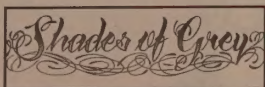
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**Councillor - Ward 2**  
Thomas Hinderks  
Don Kozlak  
Kim Krushell  
Roxie Malone-Richards

**Shelley Tupper**  
Michael Waddy  
City sponsored forum:  
Wed. Oct. 13, 7 p.m. Rosslyn  
Junior High 13215-133A St.

**Councillor - Ward 1**  
Andrew Knack  
Jamil Kenneth Post  
Linda Sloan  
City forum already held.

**Councillor - Ward 5**  
Steve Bergeron  
Mark Grandish  
Brian Kendrick  
Karen Leibovici  
City sponsored forum: Tues.  
Oct. 12, 7 p.m. Oscar Romero  
school, 17760 69 Ave.

**Councillor - Ward 6**  
Cris Basualdo  
Jane Batty  
Carla Frost  
James Johnson  
Bryan George Kapitza  
Lea Permann  
Adil Pirbhai  
Thomas Roberts  
City forum already held.

**Councillor - Ward 9**  
Bryan Kent Anderson  
Rami Bader  
Calvin Lim  
Jennifer Watts  
City forum already held.

**Councillor - Ward 10**  
Don Iverson  
Al Slemko  
City sponsored forum:  
Tues. Oct. 12, 7 p.m. Louis  
St. Laurent high school,  
11230-43 Ave.

**Councillor - Ward 12**  
Vikram Bagga  
Garry Horn  
Chuck McKenna  
Amarjeet Sohi  
City sponsored  
forum: Tues. Oct. 5,  
Holy Family school,  
1710 Mill Woods Road

**Councillor - Ward 3**  
John (Giovanni) Oplanich  
Kim Cassidy  
Terry Demers  
Louis Sobolewski  
Michael Sues  
City forum already held.

**Councillor - Ward 4**  
Ken Atkinson  
Dan Backs  
Ed Gibbons  
Hafsa Goma  
Scott Robb  
City sponsored forum:  
Monday, Oct. 4, 7 p.m.  
John D. Bracco school,  
3150-139 Ave.

**Councillor - Ward 7**  
Tony Caterina  
Scott McKeen  
Grant David Pullishy

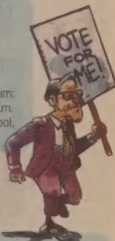
**Terry Roils**  
Brendan Van Alstine  
City forum  
already held.

**Councillor - Ward 8**  
Duane Good Striker  
Ben Henderson  
Lori Jeffery-Heaney  
Sheila McKay

**Hana Razga**  
City sponsored forum:  
Wed. Oct. 13, 7 p.m.  
McNally high school,  
8440-105 Ave.

**Councillor - Ward 11**  
Shane Bergdahl  
Kerry Dittie  
Vishal Luthra  
Roberto Maglalang

**Chinwe Okelu**  
Brent Schaffrick  
City forum  
already held.



## The Beginner's Guide To Voting

ILLUSTRATIONS BY FRED GAROULO



### POLITICS - CIVIC VOTE



**OUTSIDE POLITICS MAURICE TOUGAS**  
**EVERYTHING YOU'VE EVER**  
**WANTED TO KNOW ABOUT**  
**THE CIVIC ELECTION.**  
**BUT WERE AFRAID TO ASK**

It's civic election season, the every-three-years exercise in democracy that is greeted by many Edmontonians with the enthusiasm normally reserved for cold and flu season.

In the 2007 civic election season, the voter turnout was a dismal 27 per cent, the lowest turnout since 1980.

Turnout for civic elections is traditionally low (in 1956 it was 10 per cent), so we shouldn't be shocked. But turnouts have been as high as 52 per cent as recently as 1992, so it's not a given that nobody cares about civic elections.

So why is the turnout so low?

Perhaps it's because it's so hard to vote in a civic election. There are so many candidates, and no single issue to galvanize voters. There's no knee-jerk, "I always vote Tory/Liberal/NDP" excuse to fall back upon. It actually takes some work to vote in a civic election.

So, in an effort to convince voters young and old to haul their ever-widening butts out from in front of their computers to trek down to the polls, SEE now presents The Beginners Guide to Voting, a semi-comprehen-

sive guide to why you should vote – and more importantly, how to do it.

Let's begin with refuting all of the usual excuses why people don't vote: EXCUSE: I don't care about civic politics.

REBUTTAL: Well, I'm not going to give you a lecture about caring about civic politics. We should all care about our city, but if you don't, you don't. But let's put it this way: if you had a chance to vote for who was going to be your boss at work, would you take it? Sure you would. So consider this a chance to choose your boss.

EXCUSE: I only vote in federal or provincial elections; you know, the important ones.

REBUTTAL: Don't be such a snob. Your mayor and city councillor have more impact on important things –

your taxes, your roads, your safety – than all our MPs and MLAs combined. A handful of idiots in Ottawa is hardly noticed; a handful of idiots on city council can ruin your city.

EXCUSE: I don't know what the issues are.

REBUTTAL: The issues are whatever you want them to be. Sure, there's the matter of the downtown airport, the arena, the LRT, crime, etc. Those are the big ones, but an issue is what you make of it. Ticked off at the shock-shattering potholes on your street? That's an issue. Think public transit sucks, or, conversely, that there should be less public transit? That's an issue. Maybe you think there should be more younger people in leadership roles, or more women, or more minorities. These are all votable issues.

EXCUSE: I live at home in my parents' basement and play StarCraft all day. I don't pay taxes, so why should I care?

REBUTTAL: Well, if you plan on making a life for yourself in Edmonton, God willing you will be a city taxpayer someday. Do you want your future tax dollars going into an arena that will be the private plaything for Daryl Katz? Or, do you want your tax dollars used to secure a home for the Oilers, because you want to keep Taylor Hall happy? The people we elect will make those kinds of decisions, and you'll be paying for it.

EXCUSE: Meh, I couldn't be bothered.

REBUTTAL: Listen up, punk. If your grandpa couldn't have bothered, we'd all be flying swastikas

ELECTION CONT'D ON P. 4



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## ELECTION (cont'd from p. 3)

right now.

Sure this sounds corny, but democracy is like your abs or your pecs or any other muscle you use to show off. Ignore them, and they go all soft and flabby and useless. All that's asked of you as a citizen is to pay enough attention every few years to get off your La-Z-Boy and vote. Not too much to ask, is it?

So now that we've convinced you to vote, let's look at the mechanics of voting.

**Q:** How do I know who's running in my ward?

**A:** This is easy if you know your address. Use the map we have helpfully provided on pg. 3, match it to the names, and presto, you've got your candidates. Throw in the mayoral candidates, and you're all set. (You can also choose a school trustee, but the ward system is different, but the idea is the same.)

**Q:** OK, so I've got a list of names. How do I know who to choose?

**A:** It's 'whom' to choose. And this is where you have to do a little work. In every ward, there are legitimate candidates who are running hard to get your vote, and there are crackpots who entered the race because their leader Zardos from the planet Votaria told them to run. How do you separate the legit candidates from the crackpots?

Check your mailbox. A well-prepared candidate will likely send some literature your way. Read it. Do they seem to make some sense? Have they contributed to their community? Do they make firm commitments on issues, or are they just spinning platitudes (lower taxes, fight crime, more snow removal, etc)? And don't be afraid to judge the candidate by the quality of their written material. One-sided black-and-white Xerox with the candidate's high-school graduation picture does not bespeak of a serious candidate.

**Q:** But I'm a young person, as such, I never read anything that isn't online. So how do I get my information about the candidates?

**A:** In the digital age, there is no excuse if a candidate doesn't have a website. Websites are critical tools in election campaigns and, for a lot of young people in particular, their primary source of information. In my opinion if a candidate doesn't have a web presence, they're not a serious candidate.

You can, of course, Google the candidates to find their websites. But Mack Male, one of Edmonton's most active and well-connected web geeks, has produced a really outstanding website, [www.sharedmonton.ca/elections/2010](http://www.sharedmonton.ca/elections/2010), that is intended to be a one-stop shop for voters. On his site, you can input your address, which will immediately tell you in which ward you live. Better yet, it will show you a list of candidates, and the links to their websites. Another excellent website is [edmontonctv.ca](http://edmontonctv.ca), which has candidates directly

addressing the issues. A lot of candidates and observers are on Twitter, using the hashtag #vegvote. There is also lots online conversations and information at sites like [theedmontonian.com](http://theedmontonian.com), [edmontonpolitics.com](http://edmontonpolitics.com), and [daveberta.ca](http://daveberta.ca).

And if you really want face time with a candidate, Edmonton's Next Gen has come up with a great idea called CANDI(DATE), a speed-dating inspired forum where small groups of voters can sit down with candidate for 20-minute mini-dates. You've missed the first one, but the second is scheduled for Oct. 11 at Grant MacEwan University Robbins Health Learning Centre downtown, beginning at 6:30 p.m., for candidates in wards 1,2,3,4,5 and 7.

**Q:** What should I do if a candidate comes to my door? Can I legally chase them away?

**A:** Well, I suppose. But if a candidate is out 'door knocking,' as they call it in the trade, that too says something about their commitment. And if a candidate comes to your door, stop and chat to get a feel for the person. Ask them about any issue that comes to mind. This is a great opportunity to get the measure of the candidate.

**Q:** I hear there are these things called 'forums' where all the candidates appear on a stage at the same time. Should I go to one of these things, or just stay home and watch *Dancing With The Stars*?

**A:** Under no circumstances should you watch *Dancing With The Stars*. Absolutely you should go to a forum, particularly if you're in a hotly contested ward with lots of choice. They can be quite lively, but be warned: they can be butt-numbingly, cranium-crushingly dull. But again, a great chance to meet a candidate. The forums listed on our map page are city sponsored, but keep your eyes out for others. And if you're still committed to *Dancing With The Stars*, the city is for the first time web-casting the forums live, and you can submit questions online. The forums will also be archived. You can find the webcasts and archives at [www.edmonton.ca/election](http://www.edmonton.ca/election). Look for the Webcasting Forums feature on the right-hand side.

**Q:** All right, all right. You win, I'll vote. So how do I go about it?

**A:** Simple. If you go to [edmonton.ca/election](http://edmonton.ca/election), you'll find a handy online tool called Where to Vote on the right side of the page. Just input your address, and it will tell you your ward and polling station. Polls are open from 9 a.m. to 8 p.m. Best bet to avoid lineups is to go during the morning or afternoon, before the post-work crush begins. At the polls, you only need a valid form of I.D., like a driver's license. Fill out a form that states that you are a bona fide voter, a nice person will give you a ballot, follow the directions and you're done. And now that you're a voter, you have the right to complain about everything. Bonus!

Prices and products available until Oct 16, 2010 while supplies last in Canada only. Prices may vary from store to store.

# Is There Such A Thing As Too Much Service?



**CACTUS CLUB IS MORE THAN JUST PRETTY PEOPLE IN A PANCY SETTING. THEY REALLY KNOW THEIR FOOD**

CACTUS CLUB CAFE  
West Edmonton Mall

BY SCOTT LINGLEY

Maybe you share in the widely held opinion that West Edmonton Mall is one of the worst places in the city, if not the world — a gaudy, unsustainable pleasuredome teeming with every form of consumerist excess under one roof and an unfortunate history of violence and other unsavoury activities in and around its sprawling premises.

So when you think, hey I want to go to a good restaurant, maybe WEM isn't the first place you point your mode of transport, unless you've got your heart set on Hooters. I was certainly possessed of that not entirely

fair prejudice before my two recent trips to Cactus Club Cafe. Because whatever preconceived notions I might still cling to, the food was really good and the hospitality was conscientious to a fault.

It's probably considered premium service but I find it disconcerting to have four or five young people obviously selected for their good looks lined up in uniformly flattering sleek black outfits beaming at me as I walk through the door of any establishment, arranged there as though to remind me that the effortless appeal of youth has long fled me. I call it "The Valley of the Teen Supermodels Effect" and it's on tap at places like Joey's, Kai, Earl's and assorted other calculatedly stylish eateries in town.

I wouldn't say that CCC's elegantly underlit and thoroughly modern interior is interchangeable with any of those other places, but I confess to a flush of déjà vu upon crossing its unnaturally tall threshold into its scone-lit, vaulted confines. It's a nice place.

The handsome staff have been well coached in hospitality and there's enough of them that you never have to wait very long for a water refill, a sudden need to order or a requested

condiment, all served with constant encouragement to relax, enjoy your self, take your time, no worries. The menu pulls you in a bunch of different directions with appetizing pasta, seafood, steaks and burgers from the culinary mind of chef Rob Feenie.

I was not feeling too hungry on my first pass through the Club and skipped the more elaborate entrees in favour of the value-priced halibut tostitos (\$13). My co-diner and I also agreed on a serving of tuna tatakis by way of starter (\$10).

The tatakis was beautiful; thin slices of tuna seared on the outside and satiny rare inside, doused in a citrusy yuzu vinaigrette and served in a confetti of green papaya slaw, orange, avocado and pine nuts. The tostitos were more substantial than I bargained for, two big servings of Cajun-seared halibut tossed with shredded green cabbage and fresh salsa in soft tortillas. My co-diner invited me to sample her velvety butternut squash ravioli, each of which was embedded with a mouth-filling pan-seared prawn. "Ambrosial" might be the right word, after "buttery" is course.

More days later I found myself there again, ordering a pint of one of

their house beers (the pleasantly pale and happy Udder Ale), and looking for something more substantial to sample. Much to my disappointment they were out of the sabbethish menu had promised to serve me in a salty soy marinade, nor did they have the halibut to immerse in a pistachio crust.

My disappointment was quickly assuaged by the four-mushroom steak (\$28), an extraordinary nine-ounce

**THE TAB: \$28 FOR ONE (FOOD ONLY)**

**THE GIST: SURPRISING SUBSTANCE BENEATH ALL THAT STYLE**

**TRY THE: FOUR MUSHROOM STEAK**

**BEWARE: THE "VALLEY OF THE TEEN SUPERMODELS EFFECT"**

stirloin in a rich crimini-portobello-shiitake-button mushroom demiglace with roasted fingerling potatoes and tender-crisp asparagus. Fashioned from grain-fed Alberta Angus and cooked to a mouth-wateringly tender rare, it might have been the

best steak I've had this year. That night's co-diner was going to such extremes to shovel up the leftover demi with his fork and knife that I offered to create a diversion so he could lick the plate.

I got so absorbed in my steak that I failed to notice a pint that I had ordered hadn't arrived. The next time our server checked in, I politely requested the beer again and was treated to a shower of apologies as though it wasn't a beverage but a life-saving medical procedure I had been awaiting. Next thing I know, a tall, handsome manager loomed over me, admitting that there was no reasonable justification for this lapse in service and asking me to accept a complimentary pint as consolation. Though I had no intention of going out and complaining about the horrible service I received, I did appreciate the preemptive courtesy that left no question at all about value for money, much less the level of hospitality.

So maybe my less-than-glowing opinion of WEM was brightened a few lumens by my Cactus Club Cafe experience, though an undeniable plus of eating at CCC is you don't have to pass through the mall to get inside.

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## THE GREAT LONG-GUN DEBATE WAS NOTHING MORE THAN CRASS POLITICS

Think back, way back, to last week. The hot topic of political conversation across the land was the long-gun registry. Hours of TV time were devoted to the issue. Radio talk shows blathered about little else. Newspapers carried hundreds of stories about the issue.

When a bill to end the compulsory registration of rifles was defeated in the House of Commons, the “issue” died with the bill. Today, the long-gun registry debate seems like ancient history. How did the hottest issue in the land become yesterday’s news so quickly? Simple — the Great Long-Gun Debate of 2010 was a masterpiece ill-political manipulation by that master manipulator himself, Stephen Harper.

The long-gun debate has never been a top-of-mind issue with the vast majority of Canadians. Most Canadians have rifles in their homes, and most of us do not own rifles, and never will. Registering rifles seems like a trivial matter; if we have to register cars, why not rifles? The RCMP likes it, the chiefs of police say it’s a valuable tool. What’s the big deal?

The Conservative government cynically

used the long-gun bill as a wedge issue, a chance for the Conservatives to champion rural, mostly-western Canadians values and to demonize the “Toronto” (i.e. urban voters who don’t like the Conservatives) elite. The media, particularly the Sun Media chain, played along to the hilt.

So what was the point? Aren’t the Conservatives already seen as the choice of gun toting westerners? Generally yes, but there are still pockets of resistance in the “regions” to Harper’s charms. By painting themselves as defenders of the rural way of life, the Conservatives have forced rural Liberals and New Democrats to vote against the perceived wishes of their constituents. In an election that may come down to a matter of a few seats separating a minority from a majority, stealing a few rural seats from the NDP and the Liberals could make the difference.

The Canadian public, and the media, have been played. A minor issue was blown up into one of national importance thanks to a crafty ideologue whose goal is not good public policy, but power.

## TIME FOR ENVISION EDMONTON TO GO

If you’ve got a seemingly bottomless well of money, quitting apparently isn’t an option.

Envision Edmonton, the pro-downtown airport group, has suffered defeat after defeat, but doesn’t seem to know it’s finished. First, its petition was shot down by the city clerk for its illegitimate signatures and, more importantly, for its lack of its window of opportunity to submit a petition had lapsed months earlier. Then, the group petitioned

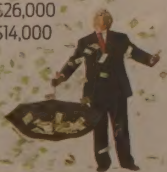
northern Alberta communities for money but continue the fight, and got the cold shoulder for communities that could see the writing on the wall. Now, Envision Edmonton is raising donations to like-minded candidates, while launching an ill-conceived legal challenge to council’s petition decision.

Face facts, Envision Edmonton. Your petition was weak and late, and you’ve been snubbed by northern communities. You lose. Now take your mystery money and go away.

### BY THE NUMBERS • SUMMIT SPENDING

The G8 and G20 summits in Ontario rang up a \$1.2 billion bill, and the details of the spending are now coming to light. Source: The Canadian Press

Hotel accommodations	\$10 million
Vehicle rentals	\$5 million
Security fence	\$4.4 million
Portable toilets	\$439,000
Snacks	\$85,000
Binoculars	\$60,000
Mosquito traps	\$26,000
Glow-sticks	\$14,000



## “The James Cameron Tour”



### POINT OF VIEW • CIVIC ELECTION

## School Board Vote Matters



**LIBRARIAN MOM ANGELA BRUNSCHOT  
NEW MOM ADMITS SHE DIDN'T  
PAY MUCH ATTENTION TO  
BOARD ELECTIONS BEFORE ...  
BUT SHE DOES NOW**

Before my time was born, school boards elections never raised so much as an eyebrow of interest with me. Working as a reporter, I’ve had the privilege of covering and engaging in every other level of government, but I could never muster any passion for a race that, as a childless and somewhat rootless young urbanite, didn’t seem to have much to do with me. Now that I’m a mom, I know I’ve got to make an educated choice for school board trustee come Oct. 18.

I’m certainly not the only one who has largely ignored school board elections. Generally, only 60 per cent of citizens who cast a ballot in civic elections also vote for their local school board trustees, according to University of Alberta political

scientist Jim Lightbody. To put that another way, based on an election in which 40 per cent of Edmontonians voted for the mayor, only about 15 per cent voted for their local school board. While I’m always surprised by how few citizens vote for city council considering the responsibilities municipalities hold, the 15 per cent voter participation for school board elections seems about right. Shameful and disappointing, but pretty realistic. The roles and responsibilities of a school board trustee aren’t general knowledge even for young parents, and unless you have kids, I doubt the topic of busing times or Ukrainian language programs has come up at the breakfast table.

Here in Edmonton, school closures are the biggest reason to make an informed choice at the ballot box. The city lost five public schools in the recent round of closures — McCauley, Parkdale, Eastwood, Fulton Place, and Capilano. Sector reviews, the process by which the public school board is reviewing the viability of schools, will touch your community eventually. Closures are the big issue, but there’s some debate over whether or not trustees have any power over the situation. The province took away the school boards’ ability to tax directly, and their funding now

comes from the province. Funding follows students, and school closures are sadly more a bottom line issue than a community issue. The board can’t keep schools open if the province doesn’t provide the funding to do so.

If the province holds the purse strings, what’s left for trustees? Plainly, says Heather Welwood, president of the Alberta School Boards Association, who was more than willing to give me a quick primer on school board trustees.

The first assumption she wants thrown out the window is that only people with kids should care about school board elections. If you pay taxes, you have a stake in your local school board, she says.

Regardless of how we receive our money, we still have the responsibility to spend it wisely and have conversations with the community. It’s still the same taxpayer, she says. Even if you never intend to procure, school board trustees are still talking your money and we’re not talking peanuts here. The Edmonton Public School Board has a budget of \$823 million for the 2010-2011 school year.

More broadly, Welwood points out that trustees decide what an education is. **LIBRARIAN MOM cont’d on p. 7**

# Election Needs Some Heat



MYTOWN SCOTTLINGLEY  
LOOKS LIKE A WALK FOR  
MANDEL, AS OPPONENTS ARE  
AN INEXPERIENCED LOT

Before we get too far into this week's consideration of the upcoming civic elections (Oct. 18 – mark it on your calendars), I'd like to endorse Wayne Coyne of the Flaming Lips as a write-in candidate for Mayor of Edmonton. The frontman for the Oklahoma-spawned rock band-slash-moveable psychedelic love-in, which alt for one frenzied, confetti-strewn evening at the Edmonton Events Centre last weekend, makes up in messianic charisma what he lacks in a mayoral

booster Don Kozak, realized that stumping for a Ward 2 council seat might be more commensurate an ambition for a campaign platform with a single plank.

The local blogosphere resounds with foregone conclusion that Mandel will once again don the beaver pelt until 2013 and perhaps beyond if he doesn't feel like calling it a day by then. Because, aside from his fixation on white elephant legacy projects and quixotic world exposition bids, he seems like a reasonably pragmatic straight-shooter. And because no other capable candidates seem to want the job.

Edmonton voters have previously expressed their doubts about perennial mayoral candidates Dave Dowling and Bob Lightwood by awarding them less than two per cent and one per cent of the vote respectively in 2007. To his credit, former federal Marijuana Party candidate Dowling did outpace Thomas "Buffalo Terri-

ning things can make a difference. While the distant, baroque dance of federal elections keeps returning the unlikely Harper minority government to power and Albertans will most likely be scratching their heads about how the perpetual provincial PC mandate fell into the hands of the current regime right into 2012, the way Edmonton is run seems like something you can almost reach out and touch.

Having supported the Greater Edmonton Alliance's push to get a local food security plan included in long-term visioning for municipal development, I've seen the discussion and the difference that can result when citizens organize to make their voices heard (as long as they're not still talking about the City Centre airport). To have an incumbent reclaim his seat in a walk seems like a missed opportunity to talk about what matters to the people who live in this city, like, for instance, how

**LUCKILY, THERE ARE ASPIRING CIVIC MOVERS-AND-SHAKERS GRAPPLING FOR POWER IN ALL 12 OF THE CITY'S WARDS, FROM WELL-SEASONED CIVIC POLITICIANS AND COMMUNITY ACTIVISTS TO VETERAN JOURNALISTS TO A SELF-PROCLAIMED SATANIST.**

platform, he seems to sow joyous chaos wherever he ventures in his giant inflatable space bubble and his personal credo of "C'mon, c'mon, c'mon!" is not only memorable, but fits easily on a standard-issue campaign lapel button.

Sure, it's a completely arbitrary endorsement of a person who freely admitted that he had never, in his band's three-decade career, set foot in our city before, but he would inject a much-needed dose of colourful balloons and bear-suit shoulder-rides into a mayoral race that promises to be at best eye-wateringly dull as the incumbent, third-term aspirant Stephen Mandel, effortlessly bats away the challenges and criticisms of less experienced, possibly unqualified contenders. The closest thing to a real challenger, City Centre airport

nator Tomilson in the 2004 contest by 90 votes, this despite Tomilson's avowed fluency in Esperanto.

Of the remaining candidates – Daryl Bonar, David Doward, Dan Dromarsky and Andrew Lineker – none of them brings so much as a day's experience in elected office, however fervent their love of the City of Champions, which makes their respective pronouncements on crime reduction, fiscal restraint, infrastructure and Edmonton's flagging economy sound more like good intentions than an exciting new way forward.

The lamentable aspect of this situation, above and beyond how vulnerable it is to dismissive commentary, is that civic politics is the one political arena where it feels like your opinion about who should be run-

to get more people living in the city than on its outer fringes. That's why I'll throw any vote on the first guy who climbs on the shoulders of a person in a bear suit and sings "She Don't Use Jelly."

Luckily, there are aspiring civic movers-and-shakers grappling for power in all 12 of the city's wards, from well-seasoned civic politicians and community activists to veteran journalists to a self-proclaimed Satanist. I advise taking-to the Internet at your soonest possible convenience to start learning about their platforms and proposals – Share Edmonton and CTV Edmonton both have extensive round-ups of relevant information. Let's hope for exciting developments in the city council race over the next couple of weeks to dispel the miasma of voter apathy.

## URBAN MOM (cont'd from p. 6)

ed society looks like in our province. They decide what special programs get funded and overall goals for their district. These are the people that decide if graduation rates are too low or if early literacy needs attention is a particular community. One of the things that convinced her to get more serious about school boards was that some areas offer full-time kindergarten because trustees saw it as a priority in their community. For young working parents, that's a huge benefit.

Trustees elected this term will also contribute their ideas to the revamped school act, and that will dictate policy for all Albertans. That's

not a job I want left to just anyone. Lightbody points out that because school board elections have such low voter participation, fringe candidates can easily get elected if they can motivate a relatively small group within their community. Some may run just to get name recognition and a base to start a bid for another level of government, and have very little interest in education.

Considering the complexity of the issues, and the importance of public education, I'm frankly a little ashamed that I haven't taken school board elections more seriously in the past. I'm not making the same mistake this time around.

If voters aren't interested, it's

that much harder to get candidates involved. Two candidates on the public board were acclaimed. I was surprised to see that Dave Colburn in Ward D, was one of them, considering the number of central schools that were recently closed in his area. While Colburn has done excellent work by trying to get the city and the province into larger discussions of the impact of school closures on communities, it's a shame this central area won't get the chance to have a contested election. As for every-one else, it's in your own interests to make an informed choice on election day. Go to [www.epsc.ca](http://www.epsc.ca) and [www.ecsd.net](http://www.ecsd.net) for online interviews and candidate contact information.

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# Listen To What Your Constitution Is Telling You



**HOLISTIC HEALTH EXPERT ROBERTA SHEPHERD**  
**WE ALL HAVE DIFFERENT WAYS**  
**OF HEALING. FOLLOW THE**  
**LINKS TO FIND OUT YOURS.**

When I first entered the alternative health-care scene in Edmonton, I made a lot of textbook-oriented nutritional recommendations, regardless of the unique person that was requesting my advice. Every person does the best that they can with the resources that are available to them,

and that is precisely what I was doing. It is, after all, what I was taught by my still trusted nutrition teacher.

Currently, I am more in the habit of offering recommendations to individuals in consideration of their unique constitutional type. My philosophy encompasses the fact that each person was born with unique genetics and body types and that each person evolves differently, thereby developing different preferences, aversions, beliefs, values and mental activities. Considering this truth, does it not make sense that each exceptional person has particular needs and responds differently to any one thing, such as food? Surely this is why some choose vegetarianism while others claim to thrive on being more carnivorous, neither

being better or worse, so long as choices are based on a well-rounded, healthful diet that caters to what works for each individual and their constitutional type. I reflect upon the following proverb: "One man's meat is another man's poison."

For example, I'm a pescatarian, meaning that I choose to eat fish, but not chicken, beef or pork. Further, I consume minimal dairy, thrive on a multitude of raw, green foods, have to be selective about the types of raw fruit I eat, easily gain weight on too much grain-based carbohydrates, suffer when I eat rich or sweet foods, get immediate stomach pain and have been known to vomit if I drink a glass of juice. Many of you reading this surely don't relate and have very different nutritional inclina-

tions. That's because, *is and behold*, you're different than me and ought to adhere to a nutritional plan that works well for you and your particular type.

I've been doing a great deal of reading into Ayurveda: the oldest known system of healing, having originated in India, that classifies individuals into constitutional typing according to the physical, mental and emotional characteristics that they present, as well as the five great elements of nature — air, space, fire, water and earth — as represented in each individual. I am predominantly a kapha type, which means that, primarily, I have a larger and strong body, lots of physical strength and endurance, am generally slow, steady and tranquil, slow to anger, have heavy and

prolonged sleep, am affectionate, tolerant, forgiving, with slow digestion and a tendency to be possessive and complacent, to name a few kapha qualities. This is according to Deepak Chopra, a renowned author and public speaker in the United States, born in India and an authority on the Ayurvedic system of healing. For basic idea of your main Ayurvedic constitutional type, known as your "dosha" in Ayurvedic practice, take this test on Chopra's official website: <http://doshaquiz.chopra.com/>. You can peruse Chopra's website for more information on Ayurveda. Chopra has also written a book: *Perfect Health: The Complete Mind Body Guide*, which provides specific information about optimal nutrition.

**HOLISTIC cont'd on p. 9**

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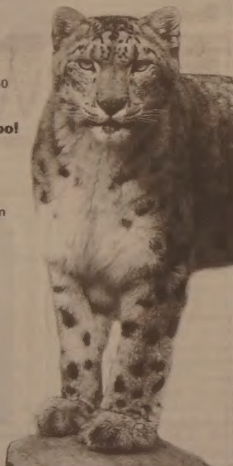
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#### For more information, please contact:

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# Grass Vs. Grain

THE STRAIGHT DOPE CECIL ADAMS

**THE JURY IS OUT ON WHETHER GRASS-FED BEEF IS HEALTHIER FOR YOU THAN GRAIN-FED BEEF**

Is grass-fed beef healthier for us than grain-fed beef? I've seen the following claims: it's lower in fat and calories, has more omega-3 fatty acids and vitamins, and is a good source of conjugated linoleic acid.

—Diana, Houston

Let's not take a narrow view here, Diana. Fans say grass-fed beef represents a trifecta of goodness: not just healthier but tastier and better for the environment. Tempting as that conjugated linoleic acid sounds, you need to consider the implications for the planet, too.

First a note about the terms grass-fed and grain-fed. As a rule, beef cattle are raised on mother's milk, then on pasture grass for the first couple years of life. After that, most grass-fed cattle just keep on grazing, but grain-fed cattle are sent to a feedlot to stuff themselves for a couple months prior to slaughter, a process called "finishing." (Some cows described as grass-fed are finished in a feedlot on a diet of grass and hay.) A high-grain diet lets cattle put on as much as a pound of meat per six pounds of feed consumed. Large feedlots now account for 75 per cent of U.S. beef production.

All the worse for us, some think. Several studies show grass-finished beef not only has significantly less fat than grain-fed, it's also higher in certain fats considered beneficial. Omega-3 fatty acids, linked to the prevention of heart disease, arthritis, cancer, and possibly depression, are significantly higher in grass-fed beef. So are those conjugated linoleic acids you mentioned, which may help reduce cancer, heart disease, diabetes, and perhaps fat buildup. Grass-fed beef is also higher in carotenoids, a source of vitamin A, plus vitamin E and other antioxidants that help prevent cancer and heart disease.

Grass-fed beef doesn't come off worse in every comparison. For one thing, it scores better on monounsaturated fat (one of the good ones). And anyway beef overall is leaner than it was years ago. So, is grass-fed beef better for you? I won't claim the difference is dramatic, but overall, given what we know now, yes.

What about palatability? Researchers say cooked grass-fed beef contains compounds associated with a "green" smell, whereas those in grain-fed beef smell "soapy." But test results for taste, tenderness, and juiciness have been all over the place — the only thing that jumps out is that meat eaters seem to like what they're used to. So we'll consider the taste issue a wash.

Grass-fed beef has two potential downsides: greenhouse gas emissions and price. Here we get into the delicate issue of bovine methane output or, for the uneducated, cow burps. (Yup — the main source is burps, not farts.) Methane is a major contributor to the greenhouse effect, and among the major producers of methane are cud eaters, including cows. You may have thought the principal by-product of bovine digestion was the one you have to watch out for when walking through a barnyard, but that's just the visible one. The typical cow produces 200 to 400 quarts of methane a day.

A big advantage of grain finishing is that cattle get to the slaughterhouse sooner and thus produce less methane — just 13 per cent of bovine greenhouse gas emissions are produced during the feedlot stage. One researcher estimates that grain-fed cattle produce a third to a half less methane than cows fed on grass.

Don't expect that to be the last word on the subject, though. A couple years ago two scientists from the Humane Society (Koneswaran and Nierenberg, 2008) claimed raising beef cattle on grass produced 40 per cent less greenhouse gases and consumed 85 per cent less energy than the feedlot method to boot.

Not likely, said two scientists funded by the beef industry (Avery and Avery, also 2008). The grass-is-good claim was misleading, they said, because the feedlot beef used for comparison was Japanese Kobe beef, produced by pampered cattle that get fattened far more slowly than typical American grain-fed cows. The Averages calculated that because of the additional land required, producing the U.S. beef supply using only grass would release an extra 277 billion pounds of greenhouse gases per year.

Nonsense, the Humane Society scientists retorted. You need to figure in the emissions involved in transporting the feed, the greenhouse gases that get pulled out of the atmosphere by pastureland soil, and other esoteric factors I won't get into. Plus we shouldn't be eating so much meat anyway.

In the meantime, one thing nobody disputes is you'll pay a premium for grass-fed beef — a conservative estimate puts it at 16 per cent. Some say grazing cattle in pasture is more humane than the feedlot method; if you agree (the evidence is mixed), perhaps you won't mind the extra expense. Or maybe you just prefer that grass-fed taste. But the health argument alone doesn't strike me as persuasive. For most people there's a simpler, cheaper way to eat healthy: eat less.

Send questions to Cecil via straightdope.com

HOLISTIC (cont'd from p. 8)

for each Ayurvedic constitutional type. Another noted constitutional typing system is based on the well-known book *Eat Right 4 Your Type*, by Dr. Peter D'Adamo, which bases nutritional regimens on blood type. Learn more by visiting D'Adamo's official website: <http://www.dadamo.com>.

Finally, and as mentioned in last week's column, Dr. Joseph Mercola is an American physician, entrepreneur,

author and health activist who promotes alternative health choices and provides a wealth of research-based information for everyday citizens and health practitioners. He also promotes a typing system. You can scroll to the very bottom of the following link: <http://products.mercola.com/nutritional-typing/> — and take his nutritional typing test to discover your nutritional type and the specific recommendations that go along with it.

I have a tendency of leaning to-

wards Ayurvedic constitutional typing in my current life and practice, but this does not mean that I consider other typing systems to be wrong. In fact, I very much see the value in both of the other typing systems as mentioned above. The final point is that each body and the way that they work are unique and special. Each person ought to respect the miraculous workings of their own being and behave in a way that is in line with what is most health promoting for their specific types.

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ARTS • FEATURE

# The Art Of Communication



ILLUSTRATION BY FISH GRIMMOND

## ARTS ORG BATTLES Dwindling RESOURCES AND RELEVANCE

BY ANASTASIA ABRAXAS

Impacts shouldn't be measured by dollars earned and spent, but by lives touched and changed.

This has long been the refrain of social justice activists and political hopefuls. But, in conjunction with deep funding cuts, this attitude may soon be the undoing of the Visual Arts Alberta Association (VAAA), a non-profit, provincial arts service organization whose stated mission "to promote and assist Alberta visual arts and artists, providing a communication hub between members of the visual arts community and the general public." Time may have finally caught up with, and run out for, VAAA, however, as groups with smaller mandates have stepped up to fill the void VAAA seems to be incapable of filling.

"If we can reach out to one person and actually change their mind, that might be in the long term more beneficial to society than a hundred somes going through an exhibition," pleads Chris Carson, VAAA's new executive director, adding, "VAAA really transforms people. We are ac-

tually making more impact than just so-called numbers."

But there's no denying the numbers are grim. Surviving on the dues of its scant 250-person membership and three operating grants from the Edmonton municipal government and provincial sources, VAAA must now contend with a 16-per-cent cut-back from the Alberta Foundation for the Arts, its primary funder.

A Sept. 23 e-mail of from VAAA to its membership spells out some of the changes wrought from the cuts: "VAAA will be moving to a four-day operational week beginning Oct. 1, down from the present six-day week." VAAA will also abandon its fundraising partnership with Harcourt House, and instead focus on a three-week, in-gallery silent auction.

Given the inevitable effects the cuts will have on working artists, Carson says, "We need more than ever an organization that is going to speak for artists in a kind of collective sort of way."

Edmonton Arts Council (EAC) executive director John Mahon agrees. He says that provincial arts service organizations such as VAAA "let us see what the working conditions of artists are like. We can then under-

stand the issues that affect them and their work." This, he suggests, allows organizations like the EAC to pick up advocacy messages and create demand-driven programming.

Aside from the grants provided, the Edmonton Arts Council connects with VAAA in informal ways, relying on the geographical boon of being co-located in the province's capital. "We have the chance to get to know them as people and that makes the relationships richer and easier," Mahon says.

But the exclusive focus on the capital region comes at a cost, according to Carson. "At this point in time, too many of the programs are happening in Edmonton," he says, adding that he hopes to change this situation. "Obviously, it is dependent on getting more money, because any time we get cutbacks we cannot expand. This is a long-term goal, to have programs that are happening in different places."

It's a vicious circle: without financial means, VAAA cannot provide programming and outreach in other cities, and without support in other cities, VAAA lacks financial means.

Given its mandate, less established artists are most directly affected.

"We try to get away from VAAA as being a gatekeeper to quality," says Carson, adding that VAAA aims to be "very supportive of emerging artists, a place where emerging artists get their first chance to show."

But surprisingly little has been done to connect with the wellspring of emerging artists produced by the Alberta College of Art and Design (ACAD) in Calgary.

Anecdotal evidence, from talking directly with ACAD students, that artists studying there have never heard of VAAA is confirmed by Kris Weinmann, president of the ACAD students' association.

"Currently, I don't feel that their outreach is as effective as it could be," Weinmann says. "ACADSA has the ability to provide a forum for where organizations like VAAA can engage and inform students as to what they can provide."

A career as a young artist is already laden with challenges that can overwhelm one's ambitions. To have access to an organization with a collective knowledge and services that can help artists grow, get exposure and get professional development would more than likely prove to have a beneficial influence on the cultiva-

tion of the arts in Alberta."

For Weinmann, the demand is clear: "This kind of support is what artists need in order to maintain a healthy practice that attracts the kind of recognition they need and deserve."

Karen Ball, director of community investment at Calgary Arts Development Authority (CADA), would add peer networking, mentorship and professional development to the list. All three drive her organization's goal of "developing the entire arts sector on the behalf of the citizens rather than catering to a niche membership base."

Ball concedes that CADA had the luxury of being built from the ground up five years ago, in an era where publishing and networking tools are open and free. Still, digital savvy—such as early adoption of social media and the ability to put communication tools directly in the hands of artists—has been carefully balanced with face-to-face outreach.

"We get a lot of benefit from just bringing people together to meet one another," Ball says. "There's a lot to be said for the visual arts, where practice tends to be singular, to be

ART cont'd on p. 11



# Peasants Arrived, It's Officially An Urban World

**DESIGN TO BE DEFINITIVE, BOOK DETAILS FUNDAMENTAL WORLDWIDE SHIFT**

ARRIVAL CITY

By Doug Saunders (Knopf)  
★★★★

BY ANASTASIA ABRAXAS

Canadian journalist Doug Saunders (reads in human stories, so it comes as no surprise that *Arrival City*, his new book exploring life on the margins of the world's largest urban centres, is a varied patchwork of personal vignettes. What's more unusual, however, is that Saunders' look at life inside the slums brims with hope, redemption and possibility.

*Arrival City* exists not to simply invert conventional wisdom on global

ization or to make palatable the distasteful subject of desperate poverty. It's meant to map the liminal space between the city and the village and show it as a dynamic and inspirational place. To do this Saunders first dispenses with the myth of village life as quaint pastoral and un-complicated and the city as a yawning chasm which swallows whole the dreams of newcomers. Of course Saunders isn't so naive to weave his argument on hope alone. There are successful and failed arrival cities and he carves out space to talk about the causes and impacts of each.

Saunders and his cadre of researchers — more than 100 in all — are knowledgeable as having assisted in the grunt work of interviews — take us to 30 cities across the globe, speaking

for two billion former villagers making their way to an urban life. This bridge time as well as space, examining previous arrival cities like London and identifying candidates for the coming years. It's an amazing race around the world's slums. At times, it's as dizzying as a day-long speed dating event we barely acquaint ourselves with these strangers before the bell rings and we're left to make another acquaintance.

Saunders' writing style is sumptuous and it's clear that he is more portraitist than statistician. He meanders through slums, noting the smells, colours and sounds. By the second chapter it's hard not feel the grime under our fingernails. Perhaps Saunders avoids statistics for the truths they belie. Not so long ago Mike

Davies' *Planet of Slums* marshalled similar statistics to describe the chilling dystopia that would arise from mass urbanization.

Nonetheless, Saunders' analysis prefers vivid imagery to simple facts. Saunders enlivens his prose with a genius metaphor: the transition of subjects' experience, an 'addition' happens in waves, sometimes unable to break the surface tension of new communities which take root on the edges of old urbanity. It's perhaps a deliberate strategy meant to castigate the policy wonks whose insistence on colouring inside the lines forgets the messy reality of dealing with unpredictable and increasingly mobile human populations.

At times, Saunders' prose feels a bit overgrown and we have to hack back

the market to unearth the treasure in his arguments, that the acceleration of mass urbanization brings needed economic, political and environmental. Perhaps even more importantly, messes Saunders this final act, a scale-up of human kind will be population growth and all the pressures put on the world's models separately poor citizens.

*Arrival City* is 323 pages. *Arrival City* is the sort of piece weekenders will sit that will stock you with an endless supply of wisdom turned-on its head for your next dinner party. But is personally acquainting readers with humanity on the margins it just may open your mind to the aspirations of billions of people that few in the prosperous west take the time to consider.

ART (cont'd from p.11)

able to provide opportunities to meet one another, talk about their common challenges, learn about where opportunities might lie. "We see ourselves as an enabler of those types of conversations."

Arts advocacy and development is most successful when done in partnership, suggests Ball as she explains the increasing collaboration between CADA and the Edmonton Arts Council. "Helping each of our individual networks connect to what the others are doing is really fundamental," she explains. "I think we need to be building stronger awareness-raising networks so we know when the professional development opportunities are happening, or the social networking opportunities are happening or funding opportunities are happening and be proactive that we're setting up the lines of communications."

Carson and VAAA tackle the same challenges, though largely in isolation from groups such as CADA and its counterparts in other urban centres.

That VAAA, a provincial arts service organization, shies away from facilitating dialogue between artist-run centres and arts councils in Lethbridge, Grande Prairie, Red Deer, Edmonton and Calgary, arguably undermines VAAA's stated goal of bringing artists around the province closer together.

Yet Carson insists that direct connections with artists matter most, stating that "one of the main functions of VAAA is to provide information" adding "some of it is web-based, some of it is by e-mail and some of it is when people phone the gallery and ask us questions."

Undoubtedly, the value added for emerging artists hinges on outreach. "We cannot provide it all in the programs that we offer, say, so many shows a year at a gallery or something like that but we might be

able to say, here's some information, some kind of residences available these are the galleries that have submission deadlines," Carson says.

But for VAAA, good intentions can no longer outstrip the practical limitations of budgetary constraints. Carson insists that his organization has funds to dramatically change its funding model by registering as a charitable organization, thereby opening the door to working casinos and offering tax receipts for dona-

tions.

Will it happen quickly enough to maintain current levels of programming and reverse the tide of its growing operational deficit? Carson seems hopeful.

There are sources for money out there and there is a brighter future than we sometimes really think. The kind of model we have and the idea that we get everything from government grants has to change in the future."



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COMEDY • PREVIEW

## Believe! It's Butter



Jon Mick brings P.J. Butter — with or without umbrella — to Lukid Lounge. PHOTO SUPPLIED

### BUTTER BE JAMMIN WITH LOCAL MUSICIANS IN MUSICAL COMEDY CROSSOVER

P.J. BUTTER AND THE HANDSOME SANDWICH  
w/ Sans Aids, Bonspiel, Jon Comyn  
Lukid Lounge, Sept. 30

BY SEAN JOYNER

By simply stepping into any comedy club, you're surrendering to being a passive participant — in attendance and an accessory, but not part of the show. And to fully appreciate the performance, it's best to let go of social hangups, even if only for an hour, or so. Pryor knew it, Kaufman knew it, and any rising comic who has studied the greats knows it as well.

Including Jon Mick, a local stand-up comedian and musician who will be presenting his harsh and hilarious music-comedy show, An Evening With P.J. Butter and The Handsome Sandwich on Thursday, Sept. 30 at Lukid Lounge.

The show melds Mick's stand-up routine with his spirited alter-ego, P.J. Butter, and features a musical backdrop from Edmonton bands Sans Aids, Jon Comyn and Bonspiel. Just don't ask Mick to perform any of his regular stand-up act that night. P.J. Butter, he says, is a beast all unto itself.

"He's a much louder, brasher version of me, and there's no censorship when I perform as P.J. Butter. I allow myself to say whatever I'm thinking," Mick says of the character that was spawned while playing music and drinking with friends.

Mick says 90 per cent of the stories he tells on stage as P.J. are based on his own life — a statistic that even some of his own friends don't believe. But as the larger-than-life character, anything is possible.

Still, he makes sure that there is a distinct line drawn between his own personality and that of P.J. "Jon Mick is strictly a PR rep for P.J. I don't feel like I'm making anybody hate me, and I'm not berating audiences just yet. I've always been a storyteller,

and I've always wanted to do it in a comedic sense, but I've never found the right outlet. With P.J. Butter, I'm allowed to ramble on with all of the anachronisms and intricacies I've picked up over the years and funnel it all together."

And making enemies is the last thing he wants. After all, it's paid customers who will be funding his upcoming movie, The Lonely Donair, towards which all proceeds from An Evening With P.J. Butter and The Handsome Sandwich will be going. The Lonely Donair is the product of years of writing and reworking what, towards the story of a 20-something's failure to launch as an adult. A situation that Mick has — at 26 years old — found himself stuck in. "The way we look at success is very rigid," he says. "Do you have a house? how much is your debt? Do you own a car? It's all based on material possessions. And I've always tried to separate myself from that, but you can't help but feel a little guilty for not having it. You still feel the need to keep up with the Joneses ... or the Johnsons, I'm not sure how that saying goes."

Finding funding for the film has turned into an particularly difficult case. "It's extremely hard to get the government to give you money, so I'm trying to fund it myself," Mick says. "And that way, if it turns out to be a terrible picture then at least it was only my money, so I won't feel too bad about it."

Mick says being considered an "alternative" comic is both a gift and a curse for his talents. His style of comedy in particular is not catered for a casual comedy fan's taste. "My material is definitely not 'stock.' I don't talk about the differences between men and women, and I don't tell many jokes about blow jobs, so sometimes I'm not as welcome in a comedy club. But I love performing and entertaining. I don't know if that means I'm an egotist, but I never get sick of doing it. As long as that holds up, I'll keep burning the candle at both ends."

# Bringing Back The Riot



Atari Empire, Nic Endo, and MC CK Kidtronik have rebooted the venerable digital hardcore music machine, Atari Teenage Riot. JIMMIE HOFFMAN

## ALICE EMPIRE REVIVES INCREDIARY AND SEMINAL DIGITAL PUNK POWERHOUSE

ATARI TEENAGE RIOT  
New City Compound, Oct. 5

BY ROBIN SCHROFFEL

In the moderately calm musical waters of the 90s, the forerunner of digital hardcore was kind of an anomaly: a super aggressive, subversive entity that took electronic music to angry extremes, both sonically and symbolically. The music industry's nightmare in so many ways. Berlin, Germany's Atari Teenage Riot nevertheless attracted an enormous following, counting the Clash's Joe Strummer, Nine Inch Nails, the Red Hot Chili Peppers and (I'ma) Seem among the legions of fans sorry as we see the band hang up its digital synths for good.

With the untimely death of MC Carl Crack in 2001, ATR seemed destined to remain inactive.

But earlier this year, when Alex Empire and Nic Endo resurrected Atari Teenage Riot for a one-off London show, the audience response was too intense to be ignored.

"We got such amazing feedback from that show," Empire says. "The audience is not the same as back in the day, there are so many new and young people who are seeing this for the first time. Everybody was like, 'You've got to do this more!'"

That's all the convincing the pair needed.

I changed my schedule, pushed back a new Alex Empire album I had planned for this autumn into next year, and we just went for it," says Empire.

ATR's reincarnation includes newest member MC CK Kidtronik,

whose work in the past has included collaborations with Kanye West and Nine Inch Nails. The group recently released "Activate!," its first new single since "Rage" back in 2000 which featured Rage Against the Machine's Tom Morello on guitar.

"Activate!" is hard and intense, on par with anything the group has done before.

"The sound is more powerful," Empire acknowledges.

And who wouldn't it be? Not only has digital instrument technology evolved tremendously over the past decade, Endo and Empire have spent the past 10 years working on older projects and honing their skills as musicians.

"Technology has advanced," agrees Empire. "But we still use the old gear. The Atari computer for example. Those instruments are such an important part of our sound. But to combine that with some of the new tools means we keep our very own approach but also create the most physical sound we can make in this point, especially at the live shows."

ATR has signed with Dim Mak Records, the Los Angeles-based label founded by electro-house king Steve Aoki, with plans to release a new album, what lies beyond that, Empire isn't certain.

"We'll drive ATR's sound forward. At the moment we get so many requests to play live we don't even know how to schedule all that stuff. But it's great of course that so many people care about this type of sound and its message," says Empire.

The message has always been a key point of ATR's existence. Blatantly political, the group's records (including titles like "Hunt Down the Nazis") were often subjected to censorship back home in Germany.

Male and female, black, white, and Asian, the band managed to piss a lot of people off through its progressive image: its wild live show and its lyrical content, which some critics wrote off as paranoia. But with retrospect comes vindication.

"I think a lot of the stuff we warned about has become true," says Empire. "We saw this change coming: the negative side effects of globalization, the wars, control technologies, governments taking our freedoms away step by step and all the other stuff."

The feedback that we get now is that people [have] stopped looking at us like we're paranoid; they understand what we are talking about in our songs. But there are more issues that need addressing — we'll do that in the new songs.

As before, ATR doesn't exactly fit the mold of mainstream success, but Empire sees the band's individuality as a virtue.

"That's the strength of ATR. We are never part of a trend somehow," he says.

But despite lacking the tabloid fuel that hallmarks commercial visibility, ATR at its peak made an undeniable mark on the music industry.

Strategies we had years ago are [being] applied by many young bands. We controlled our music 100 percent, set up our own labels. We questioned copyright laws because, in our view, they protect only the powerful and not the independent artists.

Atari Teenage Riot is presently touring the U.S. and Canada, and Empire embraces the spontaneity of it all.

"Perhaps this is what makes it so exciting, he misses. There is no master plan. We just do it."

Savagelovepg.26

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## MUSIC • PREVIEW

# Crashing Around With Toys

VINTAGE TOY ORGAN  
KEY TO REANIMATION OF  
VETERAN CANADIAN GROUP

CRASH TEST DUMMIES

Maya Rose/Theatre, Oct. 6

BY BEN DEXTRAZE

Brad Roberts used a toy to help end his musical hiatus and produce the first *Crash Test Dummies* (CTD) album since 2004. After he started using an Optigan — a toy organ manufactured in the 1970s — Roberts then teamed up with co-writer and producer Stewart Lerman to help craft *Oh La La*, an album which differs from anything the CTD have produced before.

It's a fascinating piece of old technology because it produces all kinds of different genres of music, but it's got a 1970s old-school sound to it," Roberts explains over his cell phone from Soho, New York.

Long ago I wrote with a guy who I didn't get much done with, but he had an Optigan. Then I saw him again many, many years later, purchased a from him and started to record with a with Stewart Lerman.

Producer Stewart Lerman is a long-time friend of Roberts who's known for working with the Roché sisters among other artists, but when Lerman started jamming with Roberts and his Optigan, he also ended up co-writing the CTD new album.

The 12-inch program discs the organ uses create sounds by sampling from different styles of music — from Blues to Big Band. Essentially the pair used the organ in a way similar to a modern day sampler, allowing Roberts and Lerman to play with various instruments and percussion.



Brad Roberts, shown, clearly hard at work on the newest *Crash Test Dummies* album. (MAYA ROSE)

Being able to produce a whole album utilizing a toy organ shows Lerman's skills as a producer, but it's Roberts' deep baritone voice which gives each song on the album a distinctive flavour reminiscent of the CTD glory days. Songs like "You Said You'd Meet Me in California" sound haunted with its clear use of the Optigan, while others like "And It's Beautiful" play with an overt and appealing alt/rock sound.

Roberts admits he wasn't sure what would happen when he started working with Lerman on the project, all he wanted was to make music that was artistically satisfying.

"I didn't have any preconceived sounds going into the production of *Oh La La*, the only sound I had was the Optigan. I had no idea how it would sound and it was a complete surprise. I have to say, this was the most enjoyment I've ever had making any record," Roberts says.

Roberts and the CTD have been out of the commercial spotlight since the

late 1990s after leaving their former label BMG. The band had become fed up with how the label was pressuring them to make music, but even then BMG wasn't able to market and sell the music they'd pushed for.

"It's extremely important to be able to produce the kind of music you want hear," Roberts says. "Record companies" think they're taste-makers and that they actually know what they're doing — I know that sounds really mean and catty but by the time I left BMG things were just starting to decay the point that their marketing department employed people whose former experience was in selling frozen vegetable products."

After working with a new producer on their own independent label, and the Optigan which helped produced the eclectic clash of contrasting styles on *Oh La La*, Roberts is confident audiences will start taking notice of his musical talents and unique voice all over again — but this time it will be on his terms.

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## MUSIC - PREVIEW

# Rusko Ready to 'Woo Boost'



Yes, it's really Rusko, and he's clearly a quite clean-cut and urbane fellow. (PHOTO: SUPPLIED) **A VERY STYLISH MAN, RUSKO BRINGS THE BASS TO OIL CITY**

RUSKO

Starlite Room, Oct. 5

BY ANDREW PAUL

U.K. dubstep expert Christopher Mercer, a.k.a. Rusko, heads to the Starlite Room Tuesday, and in typical fashion will be filling the downtown nightclub with more chest-crushing bass than is probably healthy.

SEE caught up with the busy bass jockey via e-mail to chat about the dubstep scene, the role he plays in it, and the driving force behind the tour his album O.M.G.

SEE: How did you get involved in dubstep music?

Rusko: I was just a kid from Leeds who messed with making music. My early stuff was very dub inspired. I listened to tons of Irritation Steppage, but I had no concept of the business side of the music industry until I met Caspa when I was 20. He liked my music and released my first few tunes and we started making tracks together.

SEE: What attracted you to dubstep?

Rusko: Definitely the bass line. I just made the music that I liked and it happened to fit into that category. I am really thankful that dubstep gave me that platform, and I think my sound took dubstep into a different direction. I'm all about the rave. I

make bass driven party music. I have fun and I think that translates.

SEE: What are some of the differences between the dubstep scene in Canada and the U.K.?

Rusko: Dance music in America and Canada is the black sheep. I never knew "rave" or "trance" to be a negative term until I came to North America. Music outside of the C.U. has been so cookie cutter for so many years. All the bands and rappers on the radio sound exactly alike. The same songs are on rotation and labels feel comfortable and safe signing the same thing over and over. It's a perfect time to introduce something new and excite people about music again.

SEE: Why do you think dubstep is becoming more and more popular in mainstream culture?

Rusko: I think it's a combination of the speed, which works for singers and rappers, and the sounds, which we have brought over from electronic music.

It's familiar enough so the audience can relate but dubstep just brings me a whole new swagger. "Woo Boost" (the first track on O.M.G.) is No. 1 in U.S. iTunes ringtone. It's next to songs like "Spanish Fly" and all these iconic melodies. Blow my mind.

SEE: Let's chat about a few tracks on your latest album O.M.G. "Woo Boost" is doing incredibly well. Can you tell us a bit about the track?

Rusko: It's super fun and gets the

crowd - crazy! Cool thing about this track: Rob Da Bank (a BBC radio DJ) designed a new soundtrack for the original movie *Godzilla*.

It was played on BBC3, and he selected "Woo Boost" to be the track that played every time *Godzilla* appeared.

SEE: How about "Got Da Grooves"?

Rusko: When I made this track, I knew I wanted to put a vocal on it. I was talking to Diplo about getting a super American rapper and I suggested Gucci Mane.

Funny thing we never actually met. Diplo sent him the track and he recorded his vocal on it, and then sent it back to me.

SEE: What's your favourite track on the record?

Rusko: "My Mouth" I was going through a major talk box disco phase. I was listening to a lot of Zapp and Roger, and this song just sort of came together. I never sit down with a clear idea of what track I want to make. I always mess around and listen to other music until an idea pops into my head.

SEE: Where is the dubstep scene going next, and how do you fit into this progression?

Rusko: Hopefully becoming more popular and accepted. The more people know about dubstep the more opportunities we will have to advance the music and scene. I laugh at people who throw around the word "sell out." I've done the exact opposite. I've made exactly the music I want to make. I'm a musician and to me selling out would be sitting in my studio making the same exact tune over and over because that's what the dubstep snobs or purists want from me. I can make a million of these tunes. It's important to push myself as an artist, and stay true to myself as a musician. I love dubstep. I incorporate dubstep into my music but by no means do I want to limit myself to that.

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HIPSTA - PRIDE

# Flicka My Hipsta, Yeah



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Hipsta, please! Are you tired of people calling you a hipster just because you dress well and spend several

hours a day hunting for new music from bands no one's ever heard of? I say it's time to reclaim the word, take a wise cue and replace the "er" with an "a," and start calling each other by name. They can't hurt us if we own it, you know what I'm saying, hipsta?

Now show me those fake retro Polaroids you just shot in your iPhone. I need a new Facebook profile, STAT.

\*\*\*

Tim Rechner starts explaining the situation with Electricity for Every-

one. But first it's time for you to get your calendar. I'll just wait until you do. *Dum de dum de dum*. Are you back yet? Great. Electricity for Everybody has a pretty new CD coming out. Its title is *This Was the Future*. Rechner notes "We recorded it at Edmonton studios with Graham Lessard - it was mixed at Graham's house in Edmonton and Montreal and mastered in Montreal. The artwork is a combination of photos taken by Mark Simpson and Matthew Wispiński." If only there was some sort of speculation or, or, maybe a

**HIPSTA cont'd on p. 17**

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## LISTEN • BY FISH GRIWKOWSKY

## BLONDE REDHEAD

## PENNY SPARKLE

As you know, cats are attracted to electronic music and so I often watch my little guy perambulate closely after a little grey hobbler into the Darth Vader review pod to gauge their reactions so far to preconception. What it comes down to is the number 11 howling sounds present either demanding and annoying or in the case of this band, soothing and of the bomb. Especially compared to the explosive and near-flawless 23 and the modern classic Melody of Certain Damaged Lemons, Penny Sparkle is really quite a harmless sleepwalk. It's an album that will seduce you, but over time. For me, this began at about song five, "Love or Prison," which is sung by beautiful Kazu Makino in the form of a question, fading slowly into the background as the Mass Effect "space is fucking scary-lonely" electronic programming takes over the song.

From here on in sounds like the Nobutake takes over the album and we realize all 11 the screaming, desperate guitar work of the band's early career just isn't going to show up to the wack. It's a delicate takeover and, though it shifts the nature of the music into a place where you have 11 being paying 11 attention (like the Darth Vader review pod with neglected cats pacing outside), I think if you're the type to actually read about music you're going to qualify as patient enough to give this one the chance it deserves. All apologies to fans of "Hedley," see you at the ingger, tho.

What happens here, over and over, is those strange brothers Francis with curly hair and their horse-shy Japanese singer have found yet another way to move us, this time by sounding absolutely exhausted with life on the title track especially 11 meows so sadly I start looking my me magically withdrawing

Makin' yet again. September is the best time for sadness, anyway. You two will never work out, after all, you know this by now.

★★★★☆

GRINDERMAN  
GRINDERMAN 2

Let's roll with the imagery on the front cover — a wolf turning razorback in a sterile human setting. We soon learn from the lyrics it's a she-wolf, described by Nick Cave through his usual clenched teeth as a "serpent wrangler" and, on the subsequent song, "Heathen Child," we know "she was raised by beasts, photographed by vultures." Now is it the same "she"? Doesn't matter — whoever she, and/or she, is this album is all about her(s). With the exception of "Bellinger Blues," there is a direct visit from some "she" or other, and I wonder about the "cold dead eyes" in this song, even.

Warren Ellis (Bad Seeds, Dirty Three, The Proposition OST) provides his ever-haunted field, summoning sorrow and fire with his bow, spider-terror with plucky fingers. Cave stays back as the mix — just part of the band after all — the innovative music more important than his tortured lyrics. We are, in short, submitted to a number of specifically masculine moods

cumulating, again with the high-pitched freaky male chorus found in last week's Interpol review talking about Liars. The tension never lets up, even the soft "What I Know" ends with a forceful, "Yeah, you better come over here," while "Eve" tries to release the meaty ghost of the Birthday Party out of its tomb, getting back to Cave's splatter-punk roots.

Competing as always, especially with the repeated imagery here in this post-apocalyptic blues, this collection of artists can do no wrong.

★★★★☆

## CD • REVIEWS



## ANDREW COLE

## Why We Wonder

(Jive Records)

★★★★☆

Clean, guitar-driven pop blossoms from Andrew Cole's first album. Why We Wonder Cole reveals the influence of years as the UK with britpop-infused sound on "Little Beautiful Thing," but his Canadian roots poke through in the alt-country notes of "Dead Roads." The mix seems eclectic, but Andrew Cole pulls it together smoothly. Cole's strong, compelling voice is comforting whether he's singing about "crossing a bridge made of tears" ("All You Need") or "turning black skies into blue" ("We Must Win"). When Kathleen Edwards chimes in on a few tracks, the two sound like they've been singing together for years. Hidden tracks seem a thing of the past in the iTunes world, but the buried gem tucked on all the end fits this album out, adding haunting shadows to

Mr. Cole's otherwise transparent sound  
JEN HOYER



## SCHOOL OF SEVEN BELLS

## Disconnect From Death

(Piggyback/Secret Machines)

★★★★☆

Benjamin Curtis knew what he was doing when he left Secret Machines to form School of Seven Bells with twin sisters Claudia and Alejandra Deheza (formerly of On Air/Liberty). Secret Machines crafted a soundtrack built upon rolling heavy guitars, atmospheric pop that sprawled from one song to the next, leaving the listener adrift in a psychedelic daze. With Schools of Seven Bells, he has taken the shoegaze elements of his former band and intertwined them with an ambient electro-pop sound. Disconnect starts off with the appropriately titled track "Windstorm," where the Dehezas' vocal delivery is cast against an echoing backdrop of whirring like beats. On tracks like "L.U." and "Bye Bye Bye," they slow down to more of MBV type drone, while keeping the vocals upbeat and angelic. As a whole, the album is a very solid effort from the NY trio, a magical whimsical journey from start to finish.

ANDY COOKSON



## JOHN MELLENCAMP

## No Better Than This

(Rounder Records)

★★★★☆

There's been a lot of discussion going on around *No Better Than This*. Is it a gimmick? Has the Cougar run out of ideas? Why is this done this way? John isn't a "Cougar." Mellencamp has stirred up a bit of buzz on releasing this album. Done in some historic locales using vintage recording devices, using one microphone and recorded in mono (good, it's been decades since I saw that on releases), the methodology here has left a lot of observers questioning the artist's motives. But who cares? This is a return to the gut-bucket rock and feel of the sounds that were coming out of the studios, like Sun Studios where Elvis recorded (and one of the locations for *No Better*). The idea of the track of rock 'n' roll. Even though the songs on the album may seem familiar and you think you've heard them before, every one of these tracks are brand new, written by Mellencamp himself. Each time I put this in the player, it's a true treat to ears and a pleasure to listen to it. You'd be cheating yourself not to enjoy it as well.

BRIAN J. KNIGHT



## KEMO TREATS

## Straight Gold

(Peanut Records)

★★★★☆

Comedy, as they say, is a tough racket. Though in this case the cooperative they would be referring to comedians who mainly consist of loud-mouthed cyborgs, so who gives a toss? Kemo Treats are an Edmonton-based comedy hip-hop group consisting of Smoothie, Smoozy and G-Wizard, two hilariously named unicorn and tiger riding emcees who spend the entirety of *Straight Gold* dancing around with their underpants on their heads, the clever clays they are. Despite the moderate-to-demented production values and delivery, the actual content of the songs is filled to the brim with the kind of idiosyncrasy because it's mugged humor that out-of-touch dais would probably enjoy in '94. However, this is a 2010, and overly self-referential jokes about flossing your teeth with gold are as funny as smacking yourself in the testicles with a pair of clown shoes repeatedly all the time of "Yakety Sax." Actually, that would probably be funnier.

AARON MARKO



## GEORGE THOROGOOD AND THE DESTROYERS

## Live in Boston 1982

(The Parlophone Band)

★★★★☆

The Blues, like any genre of music, lends itself to an infinite amount of variation. Blues purists may prefer Robert Johnson plucking away into a tin can microphone but it is hard to deny the charm of a player like George Thorogood. This isn't poverty blues, it is a blue collar blues. His playing reflects his intended audience: Loud and sloppy, but at good way. This album was recorded at the Bradford Hallroom in Boston (try saying that with a Boston accent) — a blue collar venue as a blue collar town. The Destroyers are sounding tight, they play everything with a fast, driving intensity. Songs about getting drunk ("One Bourbon One Scotch and One Beer"), starting fights ("Move It On Over") and getting drunk for a weekend ("Wild Weekend"). If you are too cool for jeans jackets without sleeves, this might not be for you.

NATHAN USHER

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## HIPSTA (cont'd from p. 34)

"release" holy smokes, there is! Saturday, Oct. 23 at 8 p.m., to be precise at 9535 Jasper Ave., ask a the AKTory

Another gag of note, Bill Bourne and the Free Radio Dance Band is at Rusty Reed's House of Blues Friday (12402 118th Ave.) On sale at the show will be Ben Balchishin's documentary, *For the Record*. Featuring Bill Bourne, a "true co-op filmmaking" project, the director says "The interesting thing, in my opinion, on this project is that no one got paid. It was all done with the thought that everyone share in the profit from sales of the DVD, including Bill and the band."

Assuming your calendar has a December at the end, why not now mark the arrival of the Depression. Liam Coupland's big new band, which plays at the Black Dog (10425 82nd

Ave.) at 4 p.m. on Dec. 18 (I know it's hard to think that far ahead, but that's why you have your calendar, right? What? You LIED TO ME???)

While the controversy over the Empress over the firing of manager and minority-owner Sue Kieran

have," she says. "We made the first openly gay night on Whyte Ave."

But as Thompson explains, "Beers for Queers started the summer after the Roost closed, providing a place where queers could gather on the south side for a good time."

Beers for Queers has never missed a month since it began and each event has always been packed

"Beers for Queers is not about sides," rather, he stresses, "it's about providing a safe, known place for queers to hang out, drink, dance, see each other, meet strangers, network, laugh, flirt, live out loud and renew their faith in this often harsh city for the sake of community and out respect for the many people who have no knowledge or stake in what

appears that sides are being taken - this is not case."

Rather, it is about honouring the community's put on the night and acknowledging the risks people have taken, and that's why Whyte Ave. does not have a history of being overly queer friendly.

I am, I guess, right in the moment. I understand that other people have made choices, stuck their necks out, and have done what they thought.

I respect that some people may choose to not attend September's Beers for Queers.

I also know that many people are planning on attending. Regardless whatever you end up doing, have fun, enjoy your queerness and gather in community.

Campos and I D.A.D. will be spinning.

CURRENTLY BEERS FOR QUEERS IS IN THE MIDDLE OF SOME TENSIONS: I WISH DID NOT AFFECT ANYTHING - BUT OF COURSE THROUGH FRIENDSHIPS, HISTORY AND LOCATION B4Q LIVED, HOLDING B4Q AT THE EMPRESS ABOUT HONOURING THE WHISKEY HAS TAKEN TO PUT ON THE NIGHT AND THE RISKS PEOPLE HAVE TAKEN TO AT

hasn't subsided, the conversation over Beers for Queers has an impassioned defence by promoter Sean Thompson. B4Q founder Kieran still supports the event. PS "Always

Currently B4Q is in the middle of some tensions. I wish did not affect anything - but of course through friendships histories and location B4Q is involved.

is going on. Beers for Queers will be taking place as usual on Thursday, Sept. 30 at the Empress.

"I acknowledge that by holding Beers for Queers at the Empress is



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### FILM • PREVIEW

## Still Relevant 15 Years On



Bill Hicks felt stifled by mainstream American convictions, and little has changed. [SUPPLIED]

### FILM SHOWS HOW HICKS' ROUTINES ARE STILL SPOT ON

AMERICAN: THE BILL HICKS STORY  
City Centre Cinemas, Oct. 1

BY SEAN JOYNER

If you were to ask most comedians of their key influences, it wouldn't take long before Bill Hicks' name came up. He's become a post-mortem anomaly who has influenced and trailblazed the careers of most realist comics in recent days, including David Cross, Denis Leary and Lewis Black. His political views have not only opened new grounds they've encouraged a floodgate of what would be considered "alternative comedy" into mainstream culture. So it's no surprise that directors Matt Harlock and Paul Thomas chose Hicks as their study of interest in this sensational biopic, *American: The Bill Hicks Story*.

It's striking, the accuracy that Hicks has when it comes to pop culture and politics.

His views have been consistently spot-on and timeless throughout the '80s '90s and modern day. And *American* truthfully shows that Hicks was a man with honest, pure vision. At least, on a base level

which could serve as the largest criticism of *American*. When the movie starts to delve into his mindset, the premise becomes somewhat transparent.

For an hour and a half, we're offered the brilliance and established viewpoints of an explosively reflective mind. We learn where he stands on consumerism, on the military and on the legality of drugs. Yet, we never fully learn how he came to these conclusions. What made him angry? What made him cry? What made him sit down and write these words we've construed as gospel for decades? We know that Hicks was a thinking man – a cynic and sceptic. And it's at this point when viewers of *American* would normally seek some insight into his thought process. Sadly, this never comes.

The style in which *American: The Bill Hicks Story* is presented teeters on beautiful. Classic black and white stills are spliced with new photos, and live shots are melded with old pictures to create a faux 3D world that, at times, moves and breathes, like a Ken Burns mushroom trip. But as the film goes on and more live action footage is available, this stylistic approach is abandoned for gradu-

ally longer and longer clips of Hicks' stand-up performances. This hints that the beauty of the film's previous style was not a conscious act, but rather a suitable placeholder for live scenes.

Bill Hicks died in 1994. That has given comedy followers and historians over 16 years to study as much as possible about his career, substance abuse and childhood. We've seen the YouTube clips of his early performances, and even the rare David Letterman routine, which was cut from the show and went unaired until just two years ago. We've seen videos of him verbally bitch-slapping hecklers in the crowd, and now, in *American*, we can watch them again with full colour commentary by his friends, family and fellow local comedians – most of whom you've never heard.

These shortcomings may be petty when compared to a 91-minute account of a great life cut short. Yet, Hicks was dedicated to his convictions, and *American* displays that naturally throughout.

And, right or wrong, he made you question your own beliefs as he thrust his observations on you. But without fair balance, without knowing what motivated and pushed him into his revolutionary opinions is *American: The Bill Hicks Story* worth your time?

The majority of people haven't spent countless hours researching Bill Hicks' life, stand-up routines and transitions throughout the comedy world across the U.S. and over seas. And there are many who are still not convinced that his mind processed the life experience validly. For those people, *American: The Bill Hicks Story* just might be the catalyst that brings you over to the dark side. For everyone else, it will serve as re-enforcement that, with unwavering dedication, a small-town freethinker can become an American icon.

### FILM • PREVIEW

## Too Many Stories In House

### McDONALD'S NEW DOC SHOULD DECIDE IF IT WANTS TO BE ABOUT CANADIAN BLUES SINGER OR U.S. CONVICTS

MUSIC FROM THE BIG HOUSE  
City Centre Cinemas, Oct. 1

BY MIKE DEANE

The Canada complex abounds in Canadian media. It's the insecurity that being Canadian is somehow not enough, so we combine our basic identity with grander themes. This can lead to both disappointing and poignant pieces, and *Music From*

*The Big House* lands somewhere in the middle.

Conceived by Rita Chiarelli, an Italo-Canadian blues singer from Hamilton, the film was directed by Bruce McDonald – acclaimed director of *Hard Core Logo*, *Dance Me Outside* and countless other film and television pieces. Chiarelli decided to make a film about her journey to a sort of blues Mecca: The Louisiana State Penitentiary, Angola, as it's known. Isn't the birthplace of the blues, but a place where some bluesmen spent time – Leadbelly and Robert Pete Williams being the most

famous.

Chiarelli's initial idea is to give a performance for the prisoners, like Johnny Cash's Folsom Prison concerts, but after she visits and meets some prison musicians, she decides that it would be even better for her to play along with these bands for the prisoners and their guests.

The film has three distinct parts: the introduction of the players, with brief stories about life in prison. Chiarelli's story, and the performances. The black and white film is full of shots of the Louisiana countryside.

BIG cont'd on p. 19

and shots of prison life – always accompanied by slow contemplative piano

A film like this is troublesome because the viewer has to wonder about McDonald's and Chiarelli's motivations. Does Rita really want to brighten the lives of the prisoners? Is she trying to insert herself sideways into the history of southern blues? Is she simply using this prison as a way to gain recognition? Luckily, though Chiarelli can come off as somewhat naive, she never comes off as exploitative

These "authentic" bluesmen are really more of "authentic" old prison musicians. Though the players can be charming, there are no great talents here. The days of a leadbelly alone-of-the-road players who really have something to be blue about

If you want to know how a Canadian blues musician reacts to the South and playing music with a bunch of inmates, you'll get exactly what you want from this film

But once the film gets to Angola and you see how interesting the place is, are the prisons history the idea

of incarceration without parole, and of the American prison system, you may wish more time was spent expanding on these points

The performances themselves are fine but the story behind the music – as well as the interesting These are men that have been in the prison through 80 and 90 years and will never see outside of the prison walls because of horrible crimes that they committed in their younger years. Through some revealing interviews we learn of some of the crimes, regret and journey towards forgiveness

Chiarelli's story: If growing up the daughter of poor Italian immigrants in Hamilton is also touched upon – and is certainly a story worth telling. But when we get both stories together, there is really no parallel there are two completely different stories linked by an appreciation of the blues – and one story gets as the other

If this was the story of a female Canadian blues musician I would be interested in this was the story of blues musician and an exploration of the U.S. prison systems it would be even more interesting

However when the two are married, it comes off as muddled, and leaves you longing for more of the prisoners' stories and a broader exploration of Angola prison – even a broader exploration of the blues world in general

The film is entertaining, the performances are good and there are even some touching and affecting scenes, but overall this film is unconvincing and its emphasis on a few inmates' experiences at Angola takes away from the more interesting aspects of the story

## SHOWTIMES October 1 – October 7, 2010

### LETOUR

5050 5th Ave Toronto, 110000, CRUISE THEATRE

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LAST YOUNG BOY CHOPIN SHORTS

11:00 PM

YOUNG CHOPIN/CHOPIN'S YOUTH

11:00 PM

CHOPIN'S DESIRE OF LOVE

11:00 PM

IMPROVISED

11:00 PM

WARS-BORN BOY/CHOPIN SHORTS

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# Blame Harmeet...

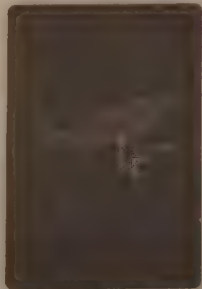


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JUST SPACE 1009-1009 AVE. Tue 9pm  
OPEN MIC NIGHTS/POETRY LOUNGE 1009-1009 AVE. Tuesdays and Thursdays 7:30pm-10pm

### IMPROV

CHIMPNOVATION THEATRE 1009-1009 AVE. Presented by Rapid Fire Theatre. 8pm, (no shows on the last Saturday of the month)  
THEATRE/POETRY LOUNGE 1009-1009 AVE. Presented by Rapid Fire Theatre. 8pm.

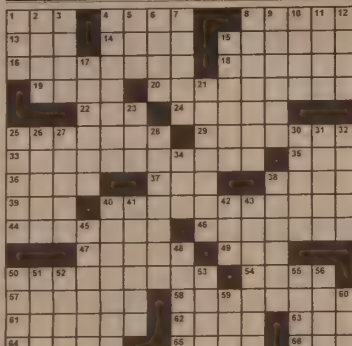
### READINGS & LECTURES

ABOUT BOOKS 1009-1009 AVE. SCOTT (1) OF 1009-1009 AVE. OCT 4 - OCT 10 The world of members of the Canadian Book Reviewers and Book Artists Guild. Starts with Chapter  
AN EVENING OF POETRY UPPER GRAFT LANE 1009-1009 AVE. 8pm-10pm  
CERTIFIED FOR READING: FROM BOOKS TO FILM/STORY A. MILNER LIBRARY 67100 WINSTON CHURCHILL SQ. (1) 2 p.m. Info: 486-7103.  
POETRY READINGS/POETRY LOUNGE 1009-1009 AVE. With local

poets Tue 8pm Info: 904-5900  
POETRY READINGS/POETRY LOUNGE 1009-1009 AVE. Every third Tue Info: 179-1502  
STORY SLAM HAVEN SOCIAL CLUB 1009-1009 AVE. Every third Tue. 8pm. Info: 179-1502  
T.A.L.E.S. (Tales of the Ancient Legends) 1009-1009 AVE. A monthly story telling circle. Starts every 2nd of each month. 8pm. Info: 904-5429  
WRITERS' COMFORTABLE A. MILNER LIBRARY 67100 WINSTON CHURCHILL SQ. The library hosts a different author/reader meet. Last Sun of each month. 1:30pm.

### SCREEN

DIRECTED BY JOHN FORD ROYAL ALBERT MUSEUM 1009-1009 AVE. OCT 4 My Darling Clementine - Starring Henry Fonda, Victor Mature, Linda Stowell. Fonda is a doctor. Wyatt Earp. Mature is his conservative ally. One day, they and his wagon get with the way-on-the-way name of Chihuahua. Ford, who knows the real Wyatt Earp, plays last and loose with history but scores well in the entertainment department. 8pm.



## SURPRISE ENDING

TV LIKE YOU'VE NEVER SEEN

JONESH CROSSWORD by Matt Jones  
KIDZIO Jones Crosswords (editor@jonescrosswords.com)

### ACROSS

- 1 Chinese-born actress ... Ling
- 4 Pub project
- 6 Rough lies
- 13 "Ew, I'm not touchin' that!"
- 14 Playing in someone else's stadium
- 15 Punk rocker with the backup band The Pharmacists
- 20 Show with mystery numbers like "Lost," only they're all divisible by 27
- 18 Ice cream shop freebies
- 19 Tony Danza sitcom
- 20 Reality show with a surgeon operating blindfolded?
- 22 Where Larry King will be replaced by Piers Morgan
- 24 Like the Vikings
- 25 "The Wire" actress Pearson
- 29 He killed Hamlet
- 33 Show about farming for beer ingredients?
- 35 Words for the deaf - abbr
- 36 Writer Sarah ... Jewett
- 37 Cartoon chihuahua
- 38 "Do ... others."
- 39 Geezrith

- 40 Show that's only a tiny bit U.S.-centric?
  - 44 Oil used in shampoos
  - 46 Body for buzzards
  - 47 Maker of "2 in 1" pet products
  - 49 Underwhelmed grunt
  - 50 Show about what really goes on in a flower bed?
  - 54 "Old MacDonald" noise
  - 57 Company behind Hello Kitty
  - 58 Show about how difficult it is to work with actress Blanchett?
  - 61 Like some short plays
  - 62 Cards money
  - 63 Golf peg
  - 64 Proud black woman, per Urban Dictionary
  - 65 Family jewels, alternatively
  - 66 Moose's cousin
- DOWN
- 1 Attacked like a mosquito
  - 2 Eight, in Essen
  - 3 Store from Sweden
  - 4 Name in a Dan Brown title
  - 5 Feeling of amazement
  - 6 Son of Roy Paul

### SOLUTION TO LAST WEEK'S PUZZLE

1. HARRY 2. GIL 3. AL 4. HARRY 5. HARRY 6. HARRY 7. HARRY 8. HARRY 9. HARRY 10. HARRY 11. HARRY 12. HARRY 13. HARRY 14. HARRY 15. HARRY 16. HARRY 17. HARRY 18. HARRY 19. HARRY 20. HARRY 21. HARRY 22. HARRY 23. HARRY 24. HARRY 25. HARRY 26. HARRY 27. HARRY 28. HARRY 29. HARRY 30. HARRY 31. HARRY 32. HARRY 33. HARRY 34. HARRY 35. HARRY 36. HARRY 37. HARRY 38. HARRY 39. HARRY 40. HARRY 41. HARRY 42. HARRY 43. HARRY 44. HARRY 45. HARRY 46. HARRY 47. HARRY 48. HARRY 49. HARRY 50. HARRY 51. HARRY 52. HARRY 53. HARRY 54. HARRY 55. HARRY 56. HARRY 57. HARRY 58. HARRY 59. HARRY 60. HARRY 61. HARRY 62. HARRY 63. HARRY 64. HARRY

- 7 Tattooed boxer Mike
- 8 States of rest
- 9 Huge fan
- 10 Sluggish
- 11 Phnom ... Cambodia
- 12 Cubs great Sammy
- 15 Women's shoe feature
- 17 Kind of tax
- 21 Cleansing procedure
- 23 Diarrist Anal
- 25 "Surgeon General Mills Recommends Three to Five Servings of ... Per Day" ("The Onion" headline)
- 26 Country rocker Steve
- 27 Blain of "The Exorist"
- 28 Comply with
- 30 Raunch thrown into comedies for an R rating, slangily
- 31 You are in the Yucatan
- 32 Messy people
- 34 ... majesty
- 38 Way out of style
- 40 Coffee alternative to robusta
- 41 Wine bluntly turned down in "Sideways"
- 42 Suffix for web
- 43 Where shoots grow from, in botany
- 45 Year ... (Chinese calendar period)
- 48 "You Don't Mess With the ..." (Adam Sandler movie)
- 50 General ... chicken
- 51 Rajah's wife
- 52 Individuals, in France
- 53 Access Suvari
- 55 Robinson of the NBA
- 56 Company in old TV ads for compilation albums
- 59 Inc., overseas
- 60 "A mouse!"







## CRUISIN' THE COSMOS

## LIBRA (SEPT. 23 - OCT. 22)

This week, if there's one old saw by which you oughta abide, it's don't change horses in the middle of a ride. Sure, the new one could be less stumpy, but just 'cause there's better steeds doesn't mean they'll be better at fulfillin' your needs. In fact, you might end up without a ride at all, if you're on your horse and you'll be left longin' for the days when you still had saddle sores!

## SCORPIO (OCT. 23 - NOV. 20)

The cosmos is gonna pass you a pistol of this week and it ain't gonna be no peashooter. It's got 777 rounds in the clip, one in the chamber, a razor-sharp bayonet and an under-the-barrel grenade launcher to boot. Now, that's a little more heat than you usually pack, so learn to use it carefully before you attack or you could accidentally shoot one of your friends in the back!

## SAGITTARIUS (NOV. 22 - DEC. 21)

Walkin' down the road, you come to a fork. Well, actually it's not a fork, it's kind of a side road and it's got a flashing neon sign that says "This way to shortcut." Problem is, there are no shortcuts on this highway, and the sign was put there by the cosmic equivalent of Willie E. Coyote. Don't get caught 'cause if he captures you, you're through!

## CAPRICORN (DEC. 22 - JAN. 19)

This weekend you'll feel it's only practical to be tactical because you believe you're embroiled in battle. Unfortunately, when you act that way, you end up bringin' innocent folks into the fray just so you get your way. Just remember before you carpet bomb 'em all, nobody forgives a war criminal.

## AQUARIUS (JAN. 20 - FEB. 18)

You're workin' so hard to make ends meet and the way the economy is now, that ain't no small feat. Only problem is you've been workin' too hard to play and the load's gonna get damn heavy by the time you reach Sunday. C'mon kiddo, whoop it up this weekend! You're the zany, fun-lovin' sign of the zodiac, so get out and cut loose or you'll soon break your back!

## PISCES (FEB. 19 - MARCH 20)

If there's one thing Kermit The Frog can tell you, it's that it ain't easy bein' green. Or the nice guy either, for that matter. But you know what? If he didn't follow his heart and left his lily pad he'd still be fightin' other frogs for all the flies he could get. Instead of hob-nobbin' with the high society set! Y'see, he understood that bein' good was always the safest bet.

## ARIES (MARCH 21 - APRIL 19)

You'll have more flashbulbs of inspiration goin' off in your head this week than those used by an entire platoon of paparazzi during the Oscars. Don't let all them flashin' lights dazzle and confuse you, just focus on the one you choose to develop. And be patient while you're waitin' for the picture 'cause pros like you don't use Polaroids!

## TAURUS (APRIL 20 - MAY 20)

You're kinda like the Artful Dodger this week except instead of avoidin' things, you'll be runnin' around and racin' 'em full-on with finesse and fancy footwork. Remember, keep your knees bent and ready to move, your feet shoulder width apart and whatever you do, don't stop dancin' around the ring. A moving target is much harder to hit!

## GEMINI (MAY 21 - JUNE 20)

This week there's a lesson to be learned from the wild Wild West. Imagine you're a gunslinger, but only second best in the town. Now, this bugs the hell outta you so whaddya do? Challenge numero uno to a high noon showdown. Trouble is, after you win, everyone's aimin' at you. Is it worth it?

## CANCER (JUNE 21 - JULY 22)

According to Maslow's theory of self-actualization, you're not really able to achieve your aspirations while tryin' to put food on the table. Trouble is, some folks don't know when they have a full spread and don't stop stockin' their pantry until they're ready dead. This weekend you better start eatin' what you got otherwise both you and your food'll soon start to rot!

## LEO (JULY 23 - AUG. 22)

The moon's in your sign at the start of the week and your magical powers'll be at their peak. Any magical you ask for is likely to appear, so make sure your request is crystal clear. There's an old story about a magician who casts a spell for money without tellin' the universe how to send it. He got it all right! Within a week his folks died and left him an inheritance, insurance paid out when his car got totaled and he's collectin' disability after an accident at work!

## VIRGO (AUG. 23 - SEPT. 22)

You've recently noticed that when you begin to follow your heart is when all your troubles really start. Hey, no one said bein' true to yourself didn't suck, but if you stick with it, you'll soon have good luck. Everybody loves the underdog, even those up at cosmic control, and soon they're gonna slip you some loaded dice to roll.

## SAVAGE (cont'd from p. 26)

to press, I learned about another teenager — this one openly gay — who recently took his own life. Cody J. Barker was a 17-year-old high-school student in Shiocton, Wis. Cody was a cyclist and a gardener and a Lady Gaga fan who had planned to start a gay-straight student alliance at his high school this fall. "He really cared about making schools a safe place for students," a friend of Cody's told the Wisconsin Gazette. "That wasn't always his own experience with school." Billy Lucas in Indiana, Cody Barker in Wisconsin, Justin Aaberg in Minnesota — these three boys and countless other LGBT kids have committed suicide because they couldn't picture a future for themselves. That's why my boyfriend and I launched the It Gets Better Project, a slightly grand name for a YouTube channel ([www.youtube.com/itgetsbetterproject](http://www.youtube.com/itgetsbetterproject)). We made a short video about our lives — the harassment we endured in school, the full and

rewarding lives we enjoy now — and invited other LGBT adults to make and upload videos about their lives. The response has been completely overwhelming: thousands of members, hundreds of thousands of views, and more than 100 videos from people all over the world sharing their stories, all in an effort to let bullied and isolated and unhappy LGBT kids know that it gets better. There are a couple of similar and ongoing projects that deserve a shout-out: the amazing and deeply moving I'm from Driftwood ([www.imfromdriftwood.com](http://www.imfromdriftwood.com)) documents "true stories by gay people all over." Please check it out. And there's a large archive of YouTube videos from LGBT teenagers talking about their own coming-out experiences at [www.tinyurl.com/2fuwffh](http://www.tinyurl.com/2fuwffh). And if any LGBT teenagers reading this are contemplating suicide, please visit the Trevor Project ([www.thetrevorproject.org](http://www.thetrevorproject.org)), a suicide-prevention project for gay teenagers, or call its 24-hour hotline at 866-488-7386.

And here's a thought for people who are thinking about making videos for the It Gets Better Project: Many of the early submitted videos focused on something many gay adults have in common with gay kids — our experiences with being bullied. The pain we endured as kids should be touched on. But it would be great to see more videos that give gay young people a picture of the lives they could make for themselves if they just hang in there. I realize that sometimes it's hard to talk about the good in our lives, the things that make us happy, because it feels braggy and jinx. And knowing that not everyone finds happiness in the same things can make us self-conscious. But LGBT kids who don't know any LGBT adults need to see — with their own eyes — that gay adults lead happy and rewarding lives. So if you decide to make a video — and I hope that you do — don't just share your pain. Share your joy. Give 'em hope. Save a life. [www.youtube.com/itgetsbetterproject](http://www.youtube.com/itgetsbetterproject)



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# What Is This Couple Really Up To?



**SAVAGE LOVE: DAN SAVAGE ROOMMATES SHARE THEIR AFFECTIONS WITH THIS READER—TO A POINT**

I'm a straight college guy, age 21, and I share a house with some buddies and a couple. Anyhow, the interesting stuff: This couple has been together for four years. They're both quite sexual, but she's got more libido than he does. I've got a big sex drive, too. Both of them have stated an openness to polyamorous situations. She started flirting with me three weeks ago, and flirting turned into no-sex threesomes with her and her BF every few nights.

I'm perfectly fine with poly, or I wouldn't be doing this, but it feels a bit awkward fingering her or sucking on her nipples while her boyfriend is in the room, or even the same bed. Both of us

guys are straight and have no desire to see the other naked, so there's none of that going on. I've got no beef with guys who like beef, but being in a sexual situation with another guy — like the one going on here — makes me uncomfortable. And anyway, I feel like he's the "primary" one, the one she loves and kisses, so I move over whenever he shows interest. This is reinforced because she said that she didn't feel comfortable kissing other guys — although fingering is fine (2) — and I get the impression (although it could be my imagination) that he's not entirely happy that I'm cuddling and/or fingering his girlfriend while he plays Dawn of War five feet away from their bed.

I'm fine with being the "secondary" guy. But I'd much rather have some privacy if we — meaning me and her — are gonna try to get each other off, particularly if this arrangement of ours should progress to actual sex. But this is tough, since there's nowhere else in the house to go other than their room. Incidentally, we haven't told our other friends/housemates about this, although

they could probably put two and two together: she screams in orgasm, and half an hour later I say good night and go back down to my room.

Any advice for making the situation more comfortable for all involved?

*Can't Think Of A Clever Name*

You're fingering her, you're sucking her tits, you're getting her off (screaming orgasms induced dicklessly), she's getting you off (your orgasms induced somehow or other) — which means, CTOACN, that this can't be described as a "no-sex" arrangement. You're not having vaginal intercourse, you're not kissing the girl, but you're having sex, and a lot of it.

But I wouldn't slap a 10-dollar word like "polyamorous" on what you're doing. You may be in a polyamorous relationship someday — with this couple, with some other couple — but all you're really doing at the moment is "messing around." Okay, CTOACN, it sounds like this girl is pretty up front about what she's comfortable doing — no kissing, no vaginal intercourse (for you) — and clear about her boundaries. You need to be similarly assertive. Tell

them both that you're not comfortable messing around while he's in the room. So instead of playing Dawn of War while you two mess around, her boyfriend could head to the library, go for a walk, do some reading in the communal space of your shared house, or — hey — go play Dawn of War in your room for a while. If he balks, CTOACN, then you may want to reconsider the assumptions you've made about him. You're not comfortable with any hint of guy-on-guy, but he may want to be in the room while you're messing around

limitations she's placed on the kind of sex she'll have with you, and (3) his tendency to suddenly "show interest" after you've been messing around with his girlfriend (at which point you "move over" and, presumably, out). I'm thinking this girl's boyfriend is into cuckolding-lite. Not that there's anything wrong with that, of course. But it could mean asking for quality time alone with his girlfriend would bring the messing around to an end.

**IT GETS BETTER:** Last week.

**YOU MAY BE IN A POLYAMOROUS RELATIONSHIP SOMEDAY BUT ALL YOU'RE REALLY DOING IS "MESSING AROUND."**

with his girlfriend because he digs that hint. I'm not saying that he's bi, or that he wants to get with you, as the kids were only too recently saying — but I'm not saying he isn't bi or doesn't want to get with you, either. I guess what I'm saying is: Considering (1) his presence every time you're messing around with her (surely the library, the living room, or your room would've occurred to him if he were uncomfortable being in the same room while you fingered O'Donnell's girlfriend), (2) the

I wrote about Billy Lucas, a 15-year-old kid in Indiana who took his own life after enduring years of bullying for being gay. Billy didn't identify as gay and may not have been gay. But the consequences of anti-gay bullying — whether the kid being harassed is gay or closeted or just different — are often the same: isolation, pain, despair, and suicide.

After last week's column went **SAVAGE** cont'd on p. 25

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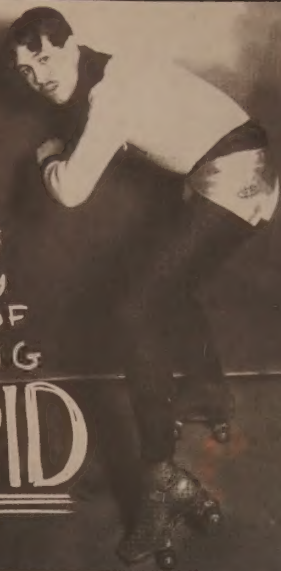
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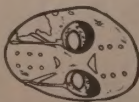
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